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## Book Reviews

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*The First Six Books of the Aeneid.* With introduction, notes, vocabulary, and passages for sight translation. By HARRY E. BURTON. Boston: Silver, Burdett and Co. Pp. 550. Illustrated.

If our opinion had been asked a few years ago in regard to the publication of a new school edition of Vergil, probably not many of us would have ventured the assertion that a really useful addition could be made to our possessions in this line. We might have quoted from one who wrote long ago: "Of making many books there is no end." Some candidates for the Ph.D. degree might have finished the quotation with "And much study is a weariness of the flesh," but that is another story. That new editions of Vergil would continue to appear would have been everybody's opinion, for we all remember that, from 1469 (or possibly 1471), when the *edition princeps* of Vergil's works was printed, to the present, there have been only a few years during which no new edition has been given to the world.

American scholarship has produced several excellent editions of Vergil intended for schools. Among these Professor Burton's edition will take its place at least as one of the finest in every way. The advertisement given above reads very much like that of an ordinary edition. The volume contains, as we might expect it to do, an introduction, text, notes, and vocabulary. Naturally an editor cannot compose his own text, but the rest of this edition is entirely new and absolutely in accordance with the spirit of the age. Time was when American editors were content, especially in preparing editions for use in colleges, to translate the introductions and notes of German scholars. Sometimes they even revised English editions for American use. Happily, that time has passed. In making the present edition Professor Burton had before him only the text of Vergil. His part of it is the result of his own high scholarship.

The introduction covers only twelve pages. In this small space the high-school student receives all the information he needs for beginning an intelligent reading and appreciation of the *Aeneid*. There is nothing superfluous. Everything necessary is given, and it is all written in charming style. The student will surely find it interesting. About one page supplies all that is required concerning Vergil's life. A little less than a page is devoted to the metrical peculiarities of the *Aeneid*, while the dry-as-dust pages often given to Vergilian syntax and other useless things are entirely omitted. Nobody

ever reads such pages, unless he is compelled to do so, but it does make a bad impression upon the young student to see them in his book.

The notes are brief and to the point. Even on the first book more than twenty lines of text are usually covered by one page of notes. Extraneous matter has been rigorously excluded, and this must have been the editor's hardest task. It is so delightful to show how much one knows! In 1826 an American editor, B. A. Gould, wrote: "For it is easy to say much upon Vergil, but difficult to say a little to the point."

However, from the notes the student will get just the information he needs for a thorough understanding of the passage under consideration, and it is expressed in remarkably clear form. Allusions and difficulties of all sorts are fully explained without the use of needless words. The result is that the student will not be obliged to read a dozen pages of notes in order to master one page of text. It is a well-known fact that few students make any use of copious notes. They find it easier to get their help from other sources. But even the dullest student will find the notes of this edition helpful and interesting, if anything can interest him. The good student always enjoys reading passages that show Vergil's indebtedness to earlier poets and later poets' imitations of Vergil. In this line Harper and Miller set the pace in 1892. An edition omitting these things would be poor indeed. Probably, however, the majority of students make no use of these passages and to them it is a disadvantage to incorporate the quotations with the notes. The mass of notes seems in consequence to be great. Professor Burton has put these parallel passages by themselves and they cover pages 397-434. Here they may be used at the discretion of the teacher or of the student. There is no possibility of any loss due to this feature of the book. On the other hand, there is an advantage in having the passages brought together in this way. Quotations from Latin authors are given in Latin. All others are in English.

There are thirty-one pages of Latin for sight translation. The authors represented are Lucretius, Catullus, Vergil, Horace, Tibullus, and Ovid. There are no notes on these passages and the new words are not in the vocabulary, in order that the teacher may be free to give his students as much help, or as little, as he wishes. Sight translation is always necessary for the student and this has long been emphasized by the colleges and by the Board. Another purpose in printing them is to give the student who does not go to college the idea that there were other Roman poets besides Vergil. The author of the *Aeneid* was undoubtedly the greatest, but he was not the only poet who wrote in Latin.

An editor must in all cases follow his own judgment. There can be no question about this. The present reviewer, however, wishes that Professor Burton had included the minor poem of Vergil, in which the poet prays that he may live to finish the *Aeneid*. The little poem is no more difficult than many of the other passages and surely teachers and pupils would be deeply interested in it. In general, it goes without saying that the poems of Propertius

are not suited for sight translation. In spite of this, two verses from this author might well have been given:

Cedite Romani scriptores, cedite Grai:  
Nescio quid maius nascitur Iliade.

In commenting on these verses the teacher might have expressed to his class his own dissent. Nevertheless, the pupil would have found them interesting because they show the opinion of the Romans in regard to the *Aeneid*. Further, it might have been well to include among the selections from Catullus the yacht poem. It is easy and of real interest. If it had been given, then Vergil's parody might have been printed. The student would surely enjoy the parody.

Like the rest of the editor's work, the vocabulary is original. It contains every word that occurs in the first six books of the *Aeneid*. No attempt has been made to give all the meanings that the Latin words might have, but only the English equivalents needed for translating the first six books. An English meaning to fit each passage where the Latin word occurs will here be found. The whole vocabulary is clear, concise, and usable.

The volume is beautifully printed and is a great credit to the publishers, as well as to the editor. A double-page colored map shows the location of every place mentioned in the text, and there are four detail maps in the notes. There are thirty-four half-tone illustrations, all of which are important and helpful for an appreciation of Vergil. Many of these are not to be found in our other editions, and all are in point.

As soon as teachers become acquainted with the book, it will be very widely used. The editor has performed a real service for Vergil.

M. N. W.

WILLIAMS COLLEGE

*Latin Epigraphy. An Introduction to the Study of Latin Inscriptions.* By SIR JOHN EDWIN SANDYS. New York: G. P. Putnam's Sons, 1919. 8vo., pp. xxiii+324. \$3.75.

Professor Sandys, recently knighted, the veteran and accomplished author of *A History of Classical Scholarship*, and editor of the well-known *Companion to Latin Studies*, has again earned the gratitude of classical students by his latest work, *Latin Epigraphy*. This volume ("which is the first introductory manual of Classical Latin Epigraphy to be published in England"), though not planned primarily for those who intend to become specialists in Latin epigraphy, seems to contain the facts essential for most students of that subject.

The eleven chapters treat with varied and ample knowledge and in an excellent style the study of Latin inscriptions; Latin inscriptions in classical authors; modern collections of Latin inscriptions; alphabets, ligatures,